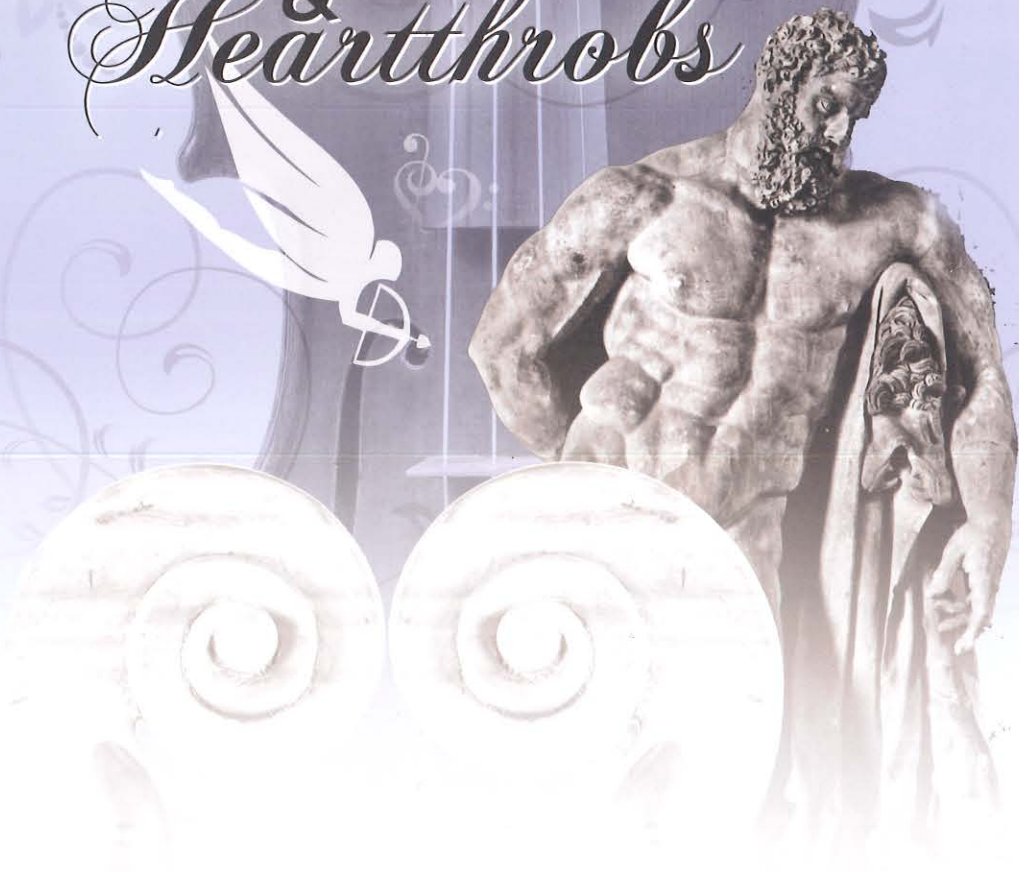


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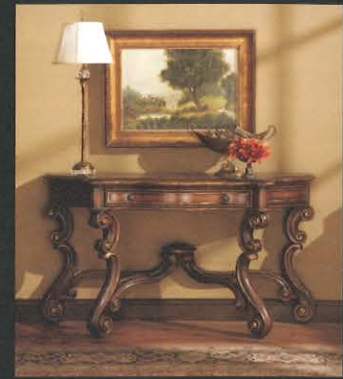
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HEROES & Heartthrobs

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WINTERMEZZO



Welcome to Festival Mozaic's WinterMezzo series. I'm delighted to share these two weekends of great chamber music with you. This year, I invite you to sit back, relax and engage in two weekends of unparalleled musical experiences.

Our October WinterMezzo weekend presents musical "Heroes" - pieces of music written in joyful celebration of the timelessness of musical genius that came before. The Festival musicians and I will perform works by Robert Schumann (inspired by Mendelssohn and Bach), Earl Kim (inspired by Debussy and Fauré) and one of W.A. Mozart's beloved "Haydn" Quartets in three distinct and delightful venues.

Our February WinterMezzo weekend explores musical "Heartthrobs" through pieces written by great composers who were inspired by love. We'll perform works by Beethoven, Borodin and Schumann, for a pre-Valentine's Day treat.

Thank you to you, our audience, for allowing us to engage, stimulate and move you by bringing this extraordinary music to life.


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MUSIC DIRECTOR

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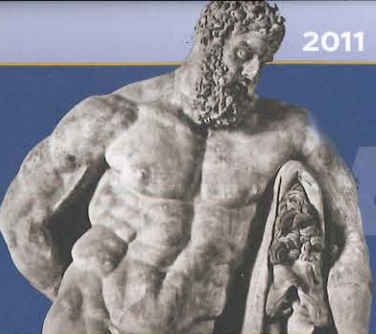
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HEROES

WINTERMEZZO I: HEROES

Friday, October 21, 2011, 6 p.m.
Notable Encounter INSIGHT
King David's Masonic Lodge Room
San Luis Obispo



Saturday, October 22, 2011, 6 p.m.
Notable Encounter DINNER
San Luis Obispo Botanical Garden
Glen Oak Pavilion

Sunday, October 23, 2011, 3 p.m.
Sunday CONCERT
Congregation Beth David
San Luis Obispo

String Quartet No. 14 in G major, K. 387 (1782)

Allegro vivace assai
Menuetto: *Allegretto*
Andante cantabile
Molto allegro

Scott Yoo, Jason Uyeyama, violins; Ben Bartelt, viola; Madeleine Kabat, cello

Wolfgang Amadeus Mozart (1756-1791)

Three Poems in French (1989)

En sourdine (Muted) - Paul Verlaine (from *Fêtes galantes*, 1st Collection)
Recueillement (Meditation) - Charles Baudelaire
Colloque Sentimental (Sentimental Colloquy) - Verlaine (from *Fêtes galantes*, 2nd Collection)

Earl Kim (1920-1998)

Jacalyn Kreitzer, mezzo soprano; Scott Yoo, Jason Uyeyama, violins; Ben Bartelt, viola; Madeleine Kabat, cello

INTERMISSION

Piano Quintet in E-flat major, op. 44 (1842)

Allegro brillante
In modo d'una marcia: Un poco largamente
Scherzo: Molto vivace—Trio I—Trio II—L'istesso tempo
Allegro, ma non troppo

Robert Schumann (1810-1856)

Scott Yoo, Jason Uyeyama, violins; Ben Bartelt, viola; Madeleine Kabat, cello; Susan Grace, piano

*"Before God, and as an honest man, I tell you
that your son is the greatest composer known to
me either in person or by name."*

- Joseph Haydn to Leopold Mozart after hearing the "Haydn" string quartets

WOLFGANG AMADEUS MOZART (1756-1791) STRING QUARTET NO. 14 IN G MAJOR, K. 387 (1782)

A quartet nicknamed "Spring" would seem to have no business being performed at an October concert, but it is extremely well-suited to a program focused on "Heroes." The hero in this instance was Joseph Haydn, who had published his "Russian" string quartets in 1781, written in what he called "a new and special manner." Haydn's "Russian" quartets seem to have galvanized Mozart into a new burst of enthusiasm for quartet-writing. Over the next four years, Mozart expended "long and arduous" labor on a set of six new quartets, applying some of Haydn's new approaches to his own music. The biggest surprise, however, came when Mozart published the new set: he dedicated the quartets to Haydn. To us, such a dedication would seem an appropriate acknowledgement of the older composer's influence—but in Mozart's day, composers dedicated their music to wealthy patrons, who would "thank" the composer by sending along a cash gift or some expensive trinket. By choosing a fellow musician as the dedicatee, Mozart was foregoing financial profit—thereby underscoring his sincerity.

The first of the six was K. 387, the Quartet in G, and it shows clear signs of the "long and arduous work" invested in it. Dynamic contrasts are abrupt in the first movement, and alternate every measure in the first phrase. In the second movement, the dynamic contrasts switch from loud to soft on almost every note of the theme, creating a striking sense of duple time in the midst of a triple pulse. An *Andante cantabile* ensues, starring a lusciously "singing" first violin. In the finale, Mozart fluctuates between a web of imitative lines and beautifully simple, chordal passages. Small wonder that Haydn told Mozart's father, "Before God, and as an honest man, I tell you that your son is the greatest composer known to me in person or by name."

EARL KIM (1920-1998) THREE POEMS IN FRENCH (1989)

Born in Dinuba, California, to Korean immigrant parents, Earl Kim was far removed—in distance as well as in years—from the French impressionist composers who inspired his *Three Poems in French*. Kim studied composition on the West Coast (UCLA and Berkeley), although his studies were interrupted by World War II. As a U.S. Army Air Force combat intelligence officer, he flew over the shattered remains of Nagasaki the day after it had been hit by the atomic bomb. His dismay over the city's devastation led some 35 years later to the quietly intense composition *Now and Then*, his protest against nuclear war. He also served as a president of MANA (Musicians Against Nuclear Arms), an organization he helped to found.

Kim looked to the past in other ways, however, and his fascination with what he called "the exotic and passionate realm" of French impressionism led him to set two poems by Paul Verlaine and one by Charles Baudelaire, a set that he then dedicated to soprano Dawn Upshaw. Debussy had set these same poems, and Kim's spare, delicate settings were an homage to the older Frenchman, even while they moved in new directions. In "En sourdine," Kim employs several small moments of word-painting, placing "profond" (deep) on the lowest pitch of the opening phrase, and letting "extasiés" (ecstatic) reach the top of the next phase. Conversely, in the intimate "Recueillement," Kim contradicts our expectations in phrases such as "il descend" (it descends), which climbs upward. In turn, the impassioned conversation during "Colloque Sentimental" has virtually no impact on the icy landscape of the accompaniment, which is filled with chilly tremolos: nothing the lovers say can change things.

ROBERT SCHUMANN (1810-1856) PIANO QUINTET IN E-FLAT MAJOR, OP. 44 (1842)

The celebrated piano teacher Friedrich Wieck had high hopes for his daughter Clara, who had remarkable keyboard talent. He was understandably reluctant to see her "throw herself away" on an impecunious young Robert Schumann; the couple eventually had to go to court since Wieck would not give his permission for their marriage. Once they were wed in 1840, music flowed out of Schumann's pen like a tidal wave; first came a year of songs, then a year of symphonic music, and then a chamber music year in 1842. One of the outstanding products of that year was the Piano Quintet in E-flat, which allowed Schumann to showcase the talents of his beloved Clara; single-handedly, Schumann also popularized the partnership of a piano with a string quartet.

It is not hard to hear why the quintet—sketched in a mere five days—would inspire composers such as Brahms, Franck, Dvořák, and Elgar. Schumann let motifs from the first movement reappear later in the work, tying together the whole quintet. After the brilliance of the opening, the funeral-march quality of the second movement is a striking contrast. Seldom have musical scales been as exciting as they are in the "Scherzo," and Schumann gives homage to J. S. Bach in the elaborate fugal passages of the finale.

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Heartthrobs

WINTERMEZZO I: HEARTTHROBS

Friday, February 10, 2012, 6 p.m.
Notable Encounter INSIGHT
San Luis Obispo Museum of Art

Saturday, February 11, 2012, 6 p.m.
Notable Encounter DINNER
Ventana Grill
Pismo Beach

Sunday, February 12, 2012, 3 p.m.
CONCERT
United Methodist Church
San Luis Obispo

Romance for Violin No. 2 in F major, op. 50 (1798)

Scott Yoo, violin; Jocelyn Swigger, piano

Ludwig van Beethoven (1770-1827)

Romance for Violin No. 1 in G major, op. 40 (1802)

Nina Fan violin; Jocelyn Swigger, piano

Beethoven

String Quartet No. 2 in D major (1881)

Allegro moderato
Scherzo: Allegro
Notturmo: Andante
Finale: Andante—Vivace

Scott Yoo, Nina Fan, violins; Paul Severtson, viola; Andrew Smith, cello

Alexander Borodin (1833-1887)

INTERMISSION

String Quartet in F major, op. 41, no. 2 (1842)

Allegro vivace
Andante, quasi variazioni
Scherzo: Presto
Allegro molto vivace

Scott Yoo, Nina Fan, violins; Paul Severtson, viola; Andrew Smith, cello

Robert Schumann (1810-1856)

LUDWIG VAN BEETHOVEN (1770-1827)

ROMANCE FOR VIOLIN NO. 2 IN F MAJOR, OP. 50 (1798)

The first two works on today's program may appear to be out of order—until we look at their dates of composition. Beethoven's Romance in F major was the second to be published (1805), so it received not only the "Number Two" designation, but also the later opus number. Because of its earlier composition, though, it shows a closer adherence to the older Classical principles that Beethoven learned as a boy—yet it also displays some of the innovation that would make him a pioneering titan of the Romantic era. Other composers had written "romances," especially in France, but these were usually the slow movements of longer works. Beethoven, however, showcased the romance as an independent piece. True, Beethoven may have had plans to add additional movements and craft a full concerto around each romance, but the fact remains: he didn't. Instead, his brother Karl helped him find a publisher, although the novelty of the genre meant that it took some time for the works to be printed.

The classicism of the F major Romance is evident right at the start, where the violin "sings" an eloquent flowing line that is the recurring refrain of the rondo form (ABACA) that follows. A martial fanfare announces the B and C episodes, both of which dabble briefly in the minor mode. Cascading lines conclude the piece, although the violin has one last stratospheric climb to perform before the gentle ending.

BEETHOVEN

ROMANCE FOR VIOLIN NO. 1 IN G MAJOR, OP. 40 (1802)

Beethoven's Romance No. 1 in G major has much in common with his earlier Romance No. 2, including the use of a Classical rondo refrain that serves as its structural "glue." However, Beethoven has various surprises up his sleeve, and the first occurs at the very beginning. For the first four and a half measures, the only sound is the solo violin, harmonizing itself with the virtuosic technique of "double-stops" (bowing two strings simultaneously). During this opening, we have no idea that this romance is an ensemble work. Nevertheless, the orchestra (or, as in today's performance, the piano) soon joins in, starting a partnership that is a series of give-and-takes. Beethoven establishes a more "Romantic" atmosphere with the frequent chromatic harmonies in his melodic lines. In the second episode of the rondo, Beethoven presents a quasi-Hungarian melody with accompanying off-beats, thus foreshadowing the fascination with gypsy music that will attract so many later Romantic composers.

ALEXANDER BORODIN (1833-1887)

STRING QUARTET NO. 2 IN D MAJOR (1881)

We tend to think of Russian music from the Romantic era as angst-ridden—wildly passionate and stormy, or brooding and intense: Night on Bald Mountain, Scheherazade, and Boris Godunov come to mind. Alexander Borodin's music, however, often stands in marked contrast. His busy "day jobs" as a research chemist and medical doctor gave him little time to compose, and his advocacy for the rights of women cut into his time even further. Nevertheless, although some of his projects took him years—or were left unfinished—he produced an impressive portfolio, ranging from symphonies and operas to tiny chamber pieces.

One of the most beloved pieces by Borodin, his String Quartet No. 2 in D major, was written for his beloved, Ekaterina, on the occasion of the twentieth anniversary of their betrothal. The quartet opens unexpectedly with the cello, echoed by the first violin, and their dialogue continues through the movement. The underlying intent seems clear: the cellist represents Borodin, an amateur cello player, and the violin portrays his bride. Even apart from this musical symbolism, the quartet has further delights: melodies from its second and third movements may be recognizable as "Baubles, Bangles, and Beads" and "And This is My Beloved" from the 1953 stage musical Kismet. The finale, though, was Borodin's heartfelt tribute to the complex late string quartets of Beethoven.

ROBERT SCHUMANN (1810-1856)

STRING QUARTET IN F MAJOR, OP. 41, NO. 2 (1842)

When Clara Schumann came down to breakfast on the morning of her birthday in 1842, she found the scores to three new string quartets by her husband Robert. Moreover, he arranged for them to be performed that same evening, much to her delight. She told her diary, "Here everything is new and at the same time lucid, finely worked out and always in quartet idiom." Some commentators would take issue with Clara over her last comment; the energetic finale of String Quartet No. 2 is rather more pianistic than string-like in its writing, making "fiddlers groan and curse." Nevertheless, as the biographer Robert Schaffler declares, "The plus-es far outweigh the minus-es. . . . They are highly original departures from conventional and hackneyed lines of quartet-writing."

There is much to enjoy in the first three movements as well. The sustained focus on the "Allegro vivace's" lilting melody resembles quartets by Haydn, whose music Schumann had studied carefully. The four variations of the "Andante" progress through a wide variety of moods, while the "Scherzo" taxes the string players' fingers, making its comic central trio a welcome respite.

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- Twelfth Night, William Shakespeare



BEN BARTELT
VIOLA

Is currently pursuing a B.A. in Music at UCLA, where he studies with Richard O'Neill. An enthusiastic chamber musician, Ben has played concerts in venues throughout Los Angeles, and has performed with UCLA music faculty members on several occasions. Equally at home playing in orchestras, he has performed as co-principal violist of the

UCLA Philharmonia, the National Youth Orchestra of Canada, and the Colorado College Summer Music Festival Orchestra. In his free time, Ben enjoys long-distance running, reading, and hiking. Ben plays on a Muller viola which is generously on loan from the Maestro Foundation.



NINA TSO-NING FAN
VIOLIN

Joined The Saint Paul Chamber Orchestra in 1997. A native of Colorado, Fan began her violin studies at the age of four. She earned her BA from Harvard University and her MM in violin performance at Indiana University. In 2002, she was the winner of a McKnight Artist Fellowship for Performing Musicians and participated in

a ten-week residency at the Banff Centre for the Arts. She is an active recitalist and chamber musician and has attended many festivals including Aspen, Sarasota, Grand Teton, Mainly Mozart, Quartet Program and Festival Mozaic.



SUSAN GRACE
PIANO

Has performed solo and chamber recitals, and appeared as soloist with orchestras in the United States, Europe, the former Soviet Union, South Korea, India and China. She has, in addition, performed in numerous series and festivals, including the Aspekte Festival in Salzburg, St Paul Chamber Orchestra's new-music series

Engine 408, Phillips Collection in Washington, D.C., the Grand Teton Festival, Carnegie Hall's Spring for Music Festival, the Cape Cod Music Festival, Music at Oxford, and the Helmsley Festival in England. Susan is Associate Chair, Artist-in-Residence and Lecturer in Music at Colorado College and Music Director of the Colorado College Summer Music Festival. She is a member of Quattro Mani, an internationally acclaimed two-piano ensemble that made its New York debut in January, 2001 in Carnegie Recital Hall to a sold-out hall. They were immediately re-engaged for four more seasons. Susan is an International Steinway Artist.



MADELEINE KABAT
CELLO

Gave her solo debut with the Cleveland Orchestra at age 18, and has been featured as soloist with orchestras including most recently the Springfield Symphony (MO) and the Marin Symphony (CA). She has won top prizes in competitions including the Fischhoff, Hellam, and Klein International. Ms. Kabat has served as

principal cello of the Juilliard, Verbier, Spoleto, and Rice University orchestras, and has performed with the Houston Symphony and Orpheus Chamber Orchestra



JACALYN KREITZER
MEZZO-SOPRANO

Has an international career that includes performances at the world's great opera houses and symphonies, including the Metropolitan Opera, the Los Angeles Philharmonic, Deutsche Oper Berlin, Theatre du Chatelet, New York City Opera, Barcelona, Spoleto, Chicago Lyric

San Francisco Opera, Dublin Grand, Seattle Opera, the St. Paul Chamber Orchestra, Pittsburgh Symphony, Kansas City, Los Angeles Philharmonic, the Minnesota Orchestra, Prague National Symphony, Pasadena, and the Kronos, American, Mendelssohn and Sequoia String Quartets. She has recorded with Deutsche Grammophon, Teldec, Claves, and Chandos, and is the recipient of prestigious awards, including the Flagstad Young Wagnerian Singer Award, 1st prize winner in the New York Liederkrantz competition, an Astral Foundation Grant and a Sullivan Foundation Grant. She is a teacher of Applied Voice at Cal Poly State University, where she emphasizes vocal health and vocology, is the Founder & Producer of Cal Poly Student Opera Theatre, and produces master classes that have featured Marilyn Horne, Jubilant Sykes, Frederica von Stade, and Rod Gilfry, and Juliana Gondek. She serves as the new Artistic Advisor for OperaSLO.



ANDREW SMITH
CELLO

Is Associate Professor of music at the University of Nevada, Las Vegas, and the Principal Cellist of the Las Vegas Philharmonic. He is a member of the Camerata Deiá, resident ensemble with the Festival Internacional de Deiá, and a founding member of the Adriatic Chamber Music Festival, a summer music program

in southern Italy, where he taught and performed from its inception in 1998 until 2008. Andy received his DMA from UCSB, where he was a member of the Young Artists String Quartet.



PAUL SEVERTSON
VIOLA

Is Co-Concertmaster of the San Luis Obispo Symphony Orchestra and a founding member of the Tolosa Strings Chamber Ensemble. A native Californian and a graduate of Yale College and the Yale School of Music, Paul has performed in numerous symphony, opera, ballet and chamber orchestras; popular, rock 'n roll

and jazz groups; contemporary music ensembles; and as a folk musician with special interest in the Norwegian hardanger fiddle. Paul is the Development Director at Public Radio KCBX FM-90.



JOCELYN SWIGGER
PIANO

Is Coordinator of Keyboard Studies at the Sunderman Conservatory of Gettysburg College. She has also taught at Fort Lewis College, the Hochstein Music School, CUNY Queensborough, and Adelphi University, and played as accompanist for the Manhattan School of Music, the Castleman Quartet Program, the Boys

Choir of Harlem, and the Juilliard School. She has also regularly appeared as performer and teacher at the Ameropa chamber music festival in the Czech Republic and Spain and she spent the summer of 2008 on a Fulbright Scholar Teaching Grant in Asunción, Paraguay. She holds undergraduate degrees from Oberlin College and Oberlin Conservatory, and master's and doctoral degrees from the Eastman School of Music. Listen to Jocelyn's podcast at www.playitagainswig.com.



JASON UHEYAMA
VIOLIN

Is Associate Professor of Music and Director of String Studies at La Sierra University, where he teaches violin, viola, and chamber music. He has appeared in the Aspen, Taos and Tanglewood festivals, and performs regularly with the Los Angeles Philharmonic. In 2008,

he became Music Director of Community Kids Connection, a mentoring program offering free music lessons to low income children in San Bernardino, CA. Jason received his Master's Degree from the Juilliard School.



SCOTT YOO
MUSIC DIRECTOR/VIOLIN

After beginning his musical studies at age three, Scott Yoo performed Mendelssohn's Violin Concerto with the Boston Symphony at age twelve. He received first prize in the 1988 Josef Gingold International Violin Competition, the 1989 Young Concert Artists International Auditions, and the 1994 Avery Fisher Career Grant. After

graduating with honors from Harvard University, Scott founded the Metamorphosen Chamber Orchestra, conducting the ensemble in its series at Jordan Hall in Boston, and more than ninety performances on tour.

Scott has collaborated with eminent artists Sarah Chang, Edgar Meyer, Benita Valente, and Dawn Upshaw. In the 2010-2011 season, Yoo made his Carnegie Hall debut with the St. Paul Chamber Orchestra and toured Europe with the Britten Sinfonia and jazz pianist Brad Mehldau.

As a guest-conductor, Scott has led the Colorado, Dallas, Indianapolis, San Francisco and Utah Symphonies. He regularly conducts the St. Paul Chamber Orchestra, and led their Elliott Carter Festival as well as numerous subscription series. He has conducted the New World Symphony, the Civic Orchestra of Chicago, and the orchestras of Columbus, Hong Kong, Honolulu, Kansas City, Louisville, Winnipeg, Mexico City, Nashville, and Phoenix. In Europe, he conducted the City of London Sinfonia, Orchestre de Bretagne, Odense Symphony and the Estonian National Symphony. He recently made his debut with the Seoul Philharmonic and his debut with Yomiuri Nippon Orchestra in Tokyo.

A proponent of the music of our time, Scott has premiered 60 works by 31 composers. With Metamorphosen, Scott has recorded Mark O'Connor's American Seasons for Sony Classical; John Harbison's chamber orchestra works with soprano Dawn Upshaw for Archetype, nominated for a 1999 National Public Radio Performance Today Award; and song cycles of Earl Kim with sopranos Benita Valente and Karol Bennett for New World, named a 2001 "Critics Choice" by the New York Times. His recent recording projects include complete orchestral works of Earl Kim with the RTE National Orchestra of Ireland for Naxos and works of Mozart and Elliott Carter for Bridge Records.

Scott studied violin with Roman Totenberg, Albert Markov, Paul Kantor and Dorothy DeLay, and conducting with Michael Gilbert and Michael Tilson-Thomas.

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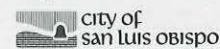
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DIANE MOROSKI, PRESIDENT, is a full time real estate agent with Patterson Realty. She enjoys helping both buyers and sellers with their real estate needs. Diane earned her law degree from Hastings College of the Law and practiced law in San Francisco for 2 years before moving to San Luis Obispo in 1984. Diane and her husband, Marty, raised two children in San Luis Obispo and have been long time supporters of the arts in the community. She joined the Festival Mozaic Board of Directors in 2009.

BRIGITTE FALKENHAGEN, SECRETARY, was born and raised in Germany. Her career went from graphic designer to systems analyst. She met her husband, Bruce, in Los Angeles and moved to San Luis Obispo County in 1981. She opened a stained glass studio and designed art glass for homes and businesses in the area. After the birth of her two daughters, she devoted her time to raising them and volunteered for many community activities. Brigitte has served on the Board of Directors of the Nipomo Chamber of Commerce, was founder of the Nipomo October Festival, President of the Central Coast Chapter of the California Dressage Society, President of the PTA at Mission College Prep, on the Board of Regents at Mission College Prep and is currently a committee member for the Women's Shelter Program. She joined the Festival Mozaic Board of Directors in 2010.

JOHN DOYLE, TREASURER, is the vice president of finance and operations for The Spice Hunter. His 20+ years of experience in the executive finance and operations positions have included Dell Industries, Emerson Electric, Vetter Corp, and California Cooperage. He holds degrees from the University of Missouri in education, computer science and electrical engineering. When not crunching numbers, John is an avid pilot. John joined the Festival Board of Directors in 2009.

STEVE BLAND relocated to San Luis Obispo from Atlanta eight years ago with his partner Dwyne Willis. In Atlanta Steve worked in the meeting and travel industry. He did volunteer and board work with a number of organizations. This included heading up logistics for the largest fundraising event held at the Georgia World Congress Center, inaugurating and chairing a major fundraiser for a social services organization, assisting with the membership drive for the Atlanta Preservation Center and heading up merchandise sales for two different large fundraising events. His work in San Luis Obispo has all been in a volunteer capacity. He served as president of the board of the San Luis Obispo County Arts Council (ARTS Obispo) for two and a half years as well as development committee chair and co-chair of the ARTI Gras fundraiser. He also served a term on the board of the San Luis Obispo Symphony. Steve grew up in west Georgia in the city of Columbus and attended the University of Georgia and Columbus State University. He has BA in English. Steve joined the Festival Mozaic Board of Directors in 2011.

DR. SAMANTHA CURRAN, a resident of Arroyo Grande, was born in New York City where she was interested in great music from an early age. A classically-trained pianist, she attended classes at The Juilliard Preparatory and the Mannes College of Music

and spent summers at the Aspen Music Festival. Her professional accomplishments reflect her other passion, science, and she received a BA in Biology and a PhD in Biochemistry. Samantha worked as a biochemist both in industry (Bell Labs) and academia (Rutgers Medical School) where she was involved in research and teaching. Samantha and husband Richard raise and show champion Airedale and Welsh Terriers, one of which has the distinction of being the top-winning Airedale in history. Samantha joined the Festival's Board of Directors in 2009.

JOHN GILBERT Is originally from Houston and holds a BSIE from Lamar University and MSIA from Purdue. John has a varied and distinct career in technology, education, healthcare, consulting and recruiting. He has worked for Ford Aerospace, the Rand Corp., Rockwell, and Coopers & Lybrand. He was the Director of Relations with Schools at UCLA and the Executive Recruiter for Cedars Sinai Medical Center. For the past 18 years, John has been Principal of John Gilbert Co., a national healthcare executive search firm. John has been First Vice President of Congregation Beth David of SLO and on the General Board, Finance and Capital Campaign committees. He lives in San Luis Obispo with his wife Marian, a concert pianist. They have three children: Nikki, Lauren and Walter. John enjoys hiking, wine tasting and supporting classical music on the Central Coast. John joined the Festival Mozaic Board of Directors in 2010.

JACQUELINE VITTI FREDERICK is a Civil Litigation Attorney who maintains a varied practice in several areas of the law. In addition to her legal work, Jacqueline currently chairs the Real Property Law Section of the San Luis Obispo County Bar Association, is a member of the Board of Governors of the California Women Lawyers Association, Chair of the CWL Pro-bono DRIC Cancer Panel, a member of the Bench-Bar Coalition, board member of the San Luis Obispo Women Lawyers Association, and a member of the Rodney S. Melville Central Coast Chapter of the American Inns of Court. She also serves as vice-chair of the Arroyo Grande Community Hospital Board of Directors and on the board of the Nipomo Mesa Management Area Technical Water Management Group. Her community service includes as a member of the board of the San Luis Obispo County Women's Shelter, the Clark Center Endowment Fund, and as an attorney coach for the Nipomo High School Mock Trial Team. She also writes a weekly public interest column in the Nipomo Adobe Press. She and her husband, Gary, have three children, and they manage a citrus and avocado orchard in Nipomo, California. She joined the Festival Mozaic Board of Directors in 2010.

JAIME JOHNSON LEWIS chose to pursue a writing career in the wine, food and travel industry after an arts management career that included employment with *Architecture New York Magazine*, the San Francisco Symphony and the San Luis Obispo Symphony. Earning her Wine & Spirits Education Trust Advanced Certification in 2007, she set off to eat, drink and write her way across the major wine regions of Italy and New Zealand in one year, including stints in Barolo, Alba, Bolgheri, Chianti, Marlborough and Martinborough. In addition to blogging about her personal journey through

the world (<http://jaimeclewis.wordpress.com>), Jaime has written product, promotional and web copy for Proof Wine Marketing, Parker Sanpei & Associates, and several acclaimed wineries including Tantara, Herman Story, Robert Mondavi and Zaca Mesa; and her editorial work has appeared in publications that include *Central Coast Magazine*® and *edibleSLO*. Jaime is fluent in Italian and a graduate of Vassar College where she received degrees in art history and music. She lives in San Luis Obispo with her husband, Jacob, and son, Corban. Jaime joined the Festival Mozaic Board of Directors in 2011.

DON MARUSKA Has more than 30 years' experience building and growing organizations. He was vice president of marketing for the company that became E*Trade and was founder and CEO of three Silicon Valley companies, winning the National Innovators Award in 1988. As a venture investor, Don aided start-ups that became public companies. Earlier in his career, he served as a legislative advisor in the U.S. Senate and developed management procedures to implement a nationwide rental housing program. He also led consulting projects for McKinsey & Company. Don writes the "Business Success" column distributed through the Knight-Ridder Business Wire to more than 200 newspapers in the United States and through Reuters overseas, has appeared on C-SPAN, and been heard on radio stations across America. Don Maruska's training includes a BA from Harvard University and an MBA and JD from Stanford University. He lives with his wife and daughter on the shore of Morro Bay, California. Don joined the Festival Mozaic Board of Directors in 2010.

SHIRLEY RITTER has had a varied career as school teacher, retailer and artist. She served as a board member of the Nevada Museum of Art in Reno during the planning, funding and construction of the largest art museum in the state. Her passions include working in the fiber arts, gardening, spending time with her grandchildren, and a long-time love of music and the arts. Shirley lives in Avila Valley with her husband Mike, daughter and son in law and their two children, on their 40 acre organic farm. Shirley joined the Festival Mozaic Board of Directors in 2009.

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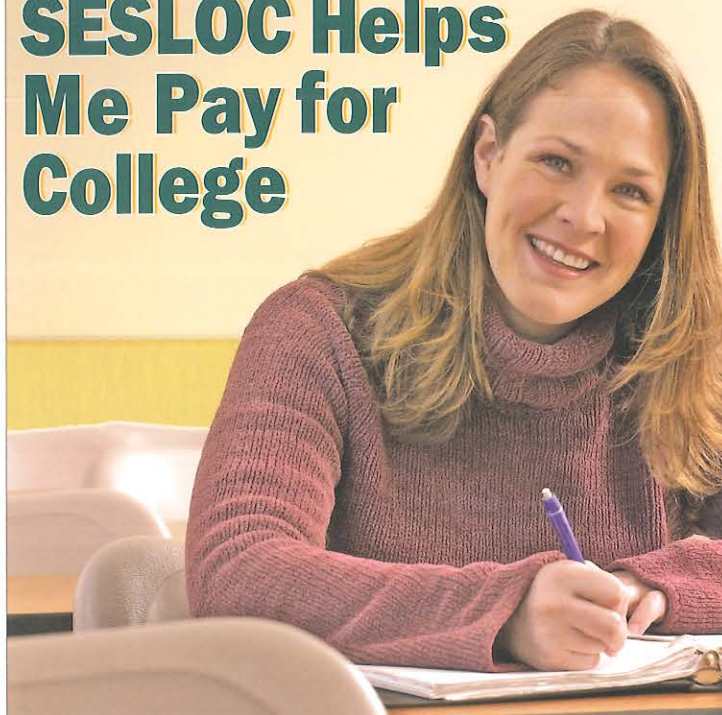
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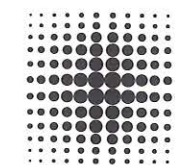
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